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PAINTED TAPESTRY.

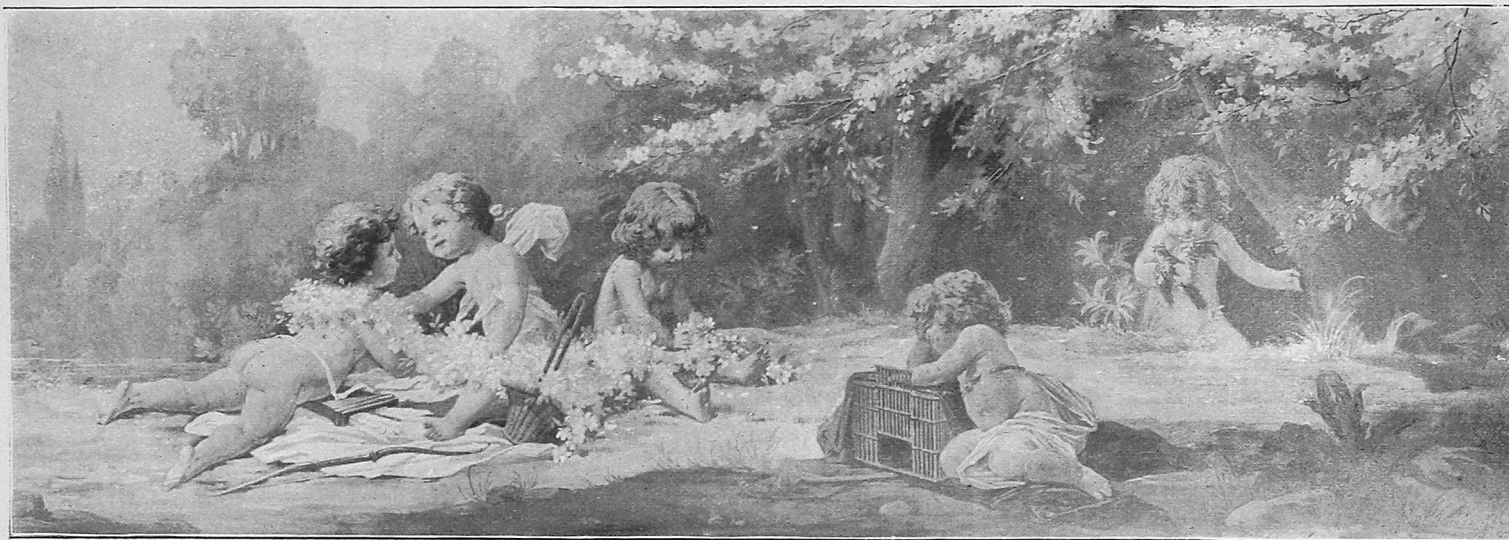


IMMENSE production of cheap-painted tapestries that have been put on the market of late years has to a great extent lessened the demand for what, under artistic conditions, is perhaps the noblest form of wall decoration ever invented. Dealers in decorative materials have of late years employed large numbers of starving Italian artists and have encouraged their wholesale

immigration, on the false pretence of their finding a bonanza in the United States for the productions of their brush, with

for mural surfaces. As it is the business of a journal like *THE DECORATOR AND FURNISHER* to disentangle the wheat from the chaff in all matters relating to interior decoration, we take occasion to introduce to our readers the work of one of the best artists in New York City, Mr. Arthur Thomas, whose studio is located at No. 44 West 30th Street.

Mr. Thomas is the artist himself who executes with his own hand the painted tapestries he is commissioned to execute. He has on hand at present a series of beautiful panels which are intended for the decoration of the dining-room of the celebrated sculptor, Mr. William Ordway Partridge, whose residence is located at Milton, Mass. One of these panels, herewith reproduced, has for its theme an *al fresco* scene filled with cupids playing with flowers. Mr. Thomas, as will be seen, is a master of form, and we only regret our inability to produce in the actual colors the brilliancy of this charming



PANEL IN PAINTED TAPESTRY FOR THE DINING-ROOM OF RESIDENCE OF MR. WILLIAM ORDWAY PARTRIDGE, MILTON, MASS.
DESIGNED AND EXECUTED BY ARTHUR THOMAS.

the result that every dry goods store in the country is filled with cheaply-painted, unsalable tapestries. Little or nothing has been paid the unhappy artists for these necessarily hastily-executed productions, and consequently the work thus ground out under the lash of threatened starvation is utterly devoid of the very qualities that the dealer in decoration so blatantly asserts it possesses. To the mechanical work of these unhappy slaves we must add the tremendous output of alleged tapestries produced by the thousands of amateur artists who are misled by the circulars of the aforesaid dealers in decoration, that they can learn tapestry painting in a few lessons for so many dollars. The result is that the painted tapestry produced under such conditions is a drug on the market, and the fact that thousands of such productions cannot be sold is the remedy that will work its own cure in the near future.

While all this mass of nondescript decoration keeps appealing for the dollars of the unsophisticated in art matters, it is a gratifying reflection to know that painted tapestry executed by the brush of a master still retains its artistic prestige, and remains, as before, an incomparable decoration

original. The flesh tones are warm and rosy, as befits the beautiful landscape in varying tones of green. This fine panel, painted in dyes on silk tapestry, is wonderfully attractive. We also reproduce an oval panel intended for the decoration of the proscenium of the theatre. The classical pose of the figures and the architectural and floral accessories form a charming composition for such a space.

Mr. Thomas is a native of Dresden, Germany, where he studied for many years the art of painting, both in fresco and tapestry, and the designing and execution of stained glass. His work is in active demand by architects, decorators and private patrons, who appreciate the great merit of his work. He is at once active, painstaking and conscientious in the execution of his commissions. Personally he possesses a delightful naivete and sincerity. He is a man of deep inventive instincts, and his subtle enjoyment of textures and color is manifested in whatever material he is at work upon. Mr. Thomas is a noteworthy addition to the artistic forces of this city, and his future work contains the promise of great artistic success.

PICTURESQUE INTERIORS.

BY CARRIE MAY ASHTON.



DELIGHTFUL suite of rooms which were recently seen have the walls covered with a silvery-green paper, while the frieze is of white lilies.

The carpet corresponds with the walls, having a green background scattered over with lovely white lilies. In the cosy parlor is an octagon window-seat piled high with numerous pillows covered with silk terry, which is embroidered with medieval silk.

The window-draperies for both rooms are of the sheerest of art-muslin, in pale green, strewn over with white lilies.

comfortable couch, the two latter covered in green corduroy. It was truly a symphony in green and white.

A very unique drapery, which is much used for doorways and the upper part of windows, is a seine lambrequin. A cord of heavy rope finishes the edges of the seine. The rope is suspended from a hook in the centre of a coil of rope, which measures from ten to fifteen inches in diameter, and this is fastened to the corner of the window or doorway.

This netting is usually silvered, gilded, bronzed, ebonized or mahoganized, and the folds are allowed to fall carelessly from one side.

A very effective lambrequin noticed recently in a library was of gilded netting over a rich red plush.

A very quaint little room has the woodwork painted ivory white, while the walls are covered with a delicate paper in yellow and white. The single window is draped in coarse white net, which hangs in straight folds from an odd piece of



PROSCENIUM PANEL IN FRESCO. DESIGNED BY ARTHUR THOMAS.

The canopies for bed and dressing-table correspond with the window-hangings.

A broad, low divan, three or four quaint-shaped chairs, a cabinet for bric-à-brac and curios, a writing-desk and a pretty tea-table, all of rattan, complete the furnishings for the attractive parlor.

A few choice pictures are on the walls. Pillows of all sizes and descriptions abound everywhere. Beautiful portières of pale green silk sheeting, richly embroidered in Roman floss and showing a design of white lilies, separate the two apartments.

The furniture in the bedroom is of white maple, and consists of a bedstead, dressing-table, chiffonier and cheval glass, two low rockers, a large sleeping hollow chair and a most

fretwork which was purchased for a small sum at the cabinet-maker's. Strange as it may seem, the floor of this little boudoir was covered with blue denim. A cunning little tea-table occupies one corner, and has a pretty cover of finest linen, embroidered in yellow buttercups done in Filo silk floss. A dainty service of china, decorated with the golden buttercups, together with an alcohol kettle, occupies the top of this table, while on the lower shelf is a tiny canister of tea, a jar of coffee, a box of cocoa, a cracker jar and some afternoon-tea wafers.

A low settee of rattan and two chairs of the same wood, with cushions of blue denim, embroidered in Roman floss, complete the furniture of this tiny and inexpensively-furnished room. Despite all this, it is frequented by many of